

Putnam Organ Works Store
(A. M. Valz Building)
103 West Beverley Street
Staunton
Virginia

HABS No. VA-1204

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Historic American Buildings Survey
National Park Service
Department of the Interior
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HISTORIC AMERICAN BUILDINGS SURVEY

THE PUTNAM ORGAN WORKS STORE
(A. M. Valz Building)

HABS No. VA-1204

Location: 103 West Beverley Street, Staunton, Virginia

Present Owner: Worthington Holding Company
(A Virginia Corporation)
President: William W. Little
216 West Fredrick Street
Staunton, Virginia.

Present Use: Vacant; under renovation, including the gutting of the second and third stories.

Significance: This commercial structure is impressive for its high-style, Romanesque Revival facade of stone, outstanding in a small town built primarily of brick; also for its virtually untouched third floor interiors. The store first housed the W. W. Putnam Organ Works showroom and factory which became "The largest exclusive reed organ factory in the world." (Come to Staunton p. 40)

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of erection: The Putnam Organ Works Store was built in 1894. This date is carved in stone on the facade of the building, and the 1894 Sanborn Insurance Map reports a structure on this site "being built". Additionally, the 1894 Staunton land Book reports "...improvements added..." to site.
2. Architect and builders: This building has strong similarities to many designed by architect T. J. Collins, who practiced in Staunton around the turn of the century. His firm, T. J. Collins and Son, which continues work in the city at 4 North Madison Street, has no evidence of Collin's involvement with the design of the Putnam Organ Works Store. Because the firm has extensive files to document its earliest work, the lack of records implies that Collins was not responsible for the design. His influence cannot be dismissed, however, for he had a close relationship with the owner of 103 West Beverley Street, and his firm was of premier importance in the town at that time.

T. J. Collins and Sons reports that A. M. Valz, the owner of the Putnam Organ Works Store, was a contractor who often worked with T. J. Collins and that T. J. Collins designed at least three

buildings for A. M. Valz, including houses, and a store on Johnson Street. There is no evidence of any other architect's connection with the design of this building.

In the Staunton Dispatch and News Historical and Industrial Edition: Staunton, the Queen City, 1906, a William Larner is reported as having "...contracted with A. M. Valz for masonry and cement work, as foreman..." in January of 1891.

Unfortunately, although this report lists many properties on which Valz and Larner worked together, there is no mention of the Putnam Organ Works Store. Larner also worked at one time with T. J. Collins. It is possible, therefore, that any of these men who worked on the high style building in the city at the turn of the century were responsible for the design or construction of 103 West Beverley Street, but there is no solid evidence.

3. Original and subsequent owners: The following information is from the Deed Books and Will Books of the City of Staunton, Virginia, located in the Clerk's Office of the Circuit Court of the City of Staunton, City Hall, 109-113 East Beverley Street in the City.

1893 D.B. 11, p. 572. 17 March 1893
 Ashner Ayers, Trustee
 to
 A. M. Valz

(Original
Description)

"...25 feet fronting on the North side of West Main Street, and having for its Eastern Boundary S. D. Timberlake's new building, on the corner of Main and Water Street (1893 note: Main and Water Street are now Beverley Street and Central Avenue, respectively), and running North from Main Street 100 feet to a 10 foot alley; thence West 25 feet; thence South 100 feet; thence with Main Street East 25 feet to the beginning: it being understood and agreed between the parties hereto that the said 25 x 100 foot lot shall be made up in part of nine (9) inches of land upon which S. D. Timberlake's West wall now rests, which wall is to be considered as a joint wall..." (and) of the 25', nine inches is reserved to the West for a second joint wall as well.

1916 W.B. 5, p. 157. 7 September 1916
 Will of A. M. Valz
 documents the naming of W. P. Gooch as executor of his estate.

- 1920 D.B. 28, p. 71. 5 June 1920
The Planters Bank
to
Shelton P. Mann
\$19,000.00
- 1934 W.B. 8, p. 127 14 October 1934
Will of Shelton P. Mann
in Trust by the Staunton National Bank & Trust Co.
to
Hamilton H. Mann
....to be held in trust for (his) son, Hamilton H.
Mann during his lifetime, and at his death to his
children in equal shares if he dies leaving children.
- 1972 Reported in D.B. 238, p. 636. 6 November 1972
The death of Hamilton H. Mann
1/2 interest 1/2 interest
to to
Emily Porter Shelly
Mann Olson Mann
- 1975 W.B. 26, p. 401. 20 April 1975
Will of Emily Porter Mann Olson
Emily Porter Mann Olson
to
Dunstan Charles Olson
(1/2 interest)
- 1981 D.B. 238, p. 636. 24 November 1981
Dunstan Charles Olson
to
Isabel L. Mann
(1/2 interest)
- 1982 D.B. 242, p. 771 29 December 1982
Isabel L. Mann and Shelly Mann
(1/2 interest) (1/2 interest)
to
Worthington Holding Company, A Virginia Corporation.
4. Original plans and construction: There are no plans showing the original layout of the first and second stories of the Putnam Organ Works Store. The third floor appears to be in entirely original, although decayed, condition, including its wallpaper. This condition can be attributed to the closing of the access stair at some time in the building's history, limiting the use and maintainance of this level.

Physical evidence shows that the first floor at one time had a plaster ceiling (under the pressed metal ceiling is lathwork with plaster stains). The second level has a beaded wood ceiling as well as hardwood flooring under later alterations.

From the many sketches and photographs of the original facade, it is known that the storefront was once a huge stone arch with large-paned shop windows set behind it. These photos and sketches do not show the storefront accurately enough for a complete reconstruction of the design, but one can tell that the arch was round in form, almost as wide as the entire facade, and that it sprang from columns in antis. The keystone of the arch remains as part of the existing facade.

B. Historical Context:

1. Original Use and Context: Staunton was at one time called "The Queen City of Shenandoah Valley." It was at the crossroads of the North-South Valley travel and the East-West shipping route across the mountains. The city was at a peak from the 1890's through the 1910's, with many hotels near the busy railroad station, and with development company plans for major expansion of the city and for a grand resort hotel in town. It was during this boom time that the Putnam Organ Works Store was built. Of A. M. Valz, the owner of the store, and probably the builder of it, one does not find many references. His initials are carved into the keystone of the facade.

The building is known, instead, by its original occupant: the W. W. Putnam Organ Works. In October 1894, the factory and showroom moved to 103 West Beverley Street from a room in the Y.M.C.A. building. By 1896, the Staunton Daily News reported that the firm was producing seven styles of organs, including the portable " 'Little Giant'.. a 'Valise Organ'...adapted especially for missionary purposes." Staunton in 1901 reported that, also in 1896, "...the firm purchased the large factory building now occupied by it on the outskirts of the city." There, in 1901, the factory's capacity was "...upwards of 400 organs per month." By 1906, in Staunton, the Queen City, the factory complex had grown to tremendous size (three acres), and is portrayed belching smoke at its railroad siding. "The company has agents in every state in the union and its trade extends over the entire world," reported the newspaper, and the factory's capacity was then 700 organs per month, and its sales over 6,000 that year. In the nineteen-teens, the fame of the organ works continued; it was called "the largest exclusive reed organ factory in the world." (Come to Staunton, circa 1913).

The third level of the store was not part of the original organ store. The 1899 Sanborn Insurance Map, the first map to show the building, lists the use of the third floor as "lodge". The architecture of this level reflects this use. Particularly interesting are the doors with peepholes, presumably for screening lodge entrants. The stained glass windows are an elegant element in the large front room probably used as the lodge hall.

2. Subsequent Occupants: The Sanborn Insurance Maps of 1914 and 1921 describe the store's occupant as "grocery", but no further information is known about this time.

Sometime after the original music store was gone, the ceiling of the first floor was covered with pressed metal, and the elevator shaft covered at that level as well. Because pressed metal was popular at the turn of the century, it is probably that the ceiling was installed between the vacancy of the music store and the occupancy of the grocery.

The 1929 Sanborn Insurance Map lists the building simply as "store". There is a possibility that this "store" was a grocery, for the subsequent use of the building was a grocery as well as the previous use; in 1940 the Staunton City Directory lists 103 Beverley Street as a "Piggly Wiggly"...selling... "(groceries and meats)."

The next change in occupants is documented in the 1944 Staunton City Directory. At that time Jarelles Shoe Store moved into the ground floor. The first level remained occupied by this and one other shoe store until it became vacant approximately two years ago.

From the style of the existing storefront, it can be assumed that the alteration of the facade from stone to Carrara glass occurred some time in the 1940's. It is likely that this change was made between the grocery store and the shoe store use: between 1940 and 1944.

The current owner, an undatable pasteover sheet on the 1929 Sanborn Insurance Map, and physical evidence all indicate that the latest use of the second story was for an Elk's Lodge. The Staunton City Directories from 1948 until 1954 list Loretta's Beauty Salon and Griffith A. Vincent, a tailor, as upstairs occupants, so the lodge must have moved into this location after this time. A handmade sign in one of the second floor rooms reminds members to "turn off lights when not using pool room" and another to "sign up for lockes by April, 1963." The second

story has obviously been vacant since the club moved out in the early 1960's.

It is not known when the second story was altered to its existing state and the third level blocked off. The interior hardware matches that of the front door, so there is a possibility that the interior changes were made at the same time as the lower facade changes, but the hardware could have been used from earlier doors, or perhaps the changes were executed in or around 1955 to suit the Elks Club's needs.

About ten years ago, according to the current owner, the City of Staunton provided the North side of the 100 block of West Beverly Street with flat-roofed, metal overhangs which have integral lighting and signage.

One event in the structure's history which isn't dated was a fire in the basement. There, subflooring and joists are charred, and smoke has stained the stone and wood. Some parts of joists have been replaced, and there are supports builtup of 2 x 4's which shore other joists, at locations near the fire damage.

In 1982 the structure was placed on the National Register of Historic Places as part of the Beverley Historic District. It is an integral part of the dense downtown business district, but it is individually prominent as a building of high-style, distinctive, design.

3. Current and Projected Use: The structure has been vacant for two years, but it is now undergoing renovation. The owner is entirely gutting the second and third floors, planning to provide either apartments or offices as economic conditions direct. The ground floor will be available for commercial use, and the owner plans to renovate it to suit whatever business moves in.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: This structure was built in the heart of the downtown business district of Staunton which is a dense area of commercial structures primarily built in various Victorian styles of architecture. The stone, Romanesque Revival facade of the Putnam Organ Works Store remains outstanding in Staunton today, although the storefront level has been remodeled. The building has many specific, unique elements, as

well as its unique facade design, to set it off from the others in the area.

2. Condition of fabric: The condition of the fabric is only fair at this time. Much structural rebuilding and cosmetic repairs will have to be completed before the building (its upper floors in particular) will be usable.

B. Description of Exterior:

1. Over-all dimensions: The Putnam Organ Works Store is a three story rectangular building with shared walls to the East and West and with a flat roof. The south wall is the front elevation. This facade has four bays at the second level, five bays at the third level, and an additional central gable section at roof level. The north elevation faces onto a narrow alley to the rear. This elevation has a four-bay system of fenestration. Although the over-all dimensions of most of the building are 25'0" to 25'3" by 99'6", there is a basement which is trapezoidal rather than rectangular. This shape is due to an angled wall containing Lewis Creek which follows below much of the building's east and south walls.
2. Foundations: No foundations are evident on the exterior. See the "Basement" section of the interior description for the available information on the foundation.
3. South wall: The south (front) elevation is a very complex design built of two kinds of stone with many different facings. A list of the notable features of this facade includes:
 - the original ground level keystone with the carved initials "A, M, V" intertwined. (There is another keystone in the city that is of the same design: on the Arista Hoge House on Kalorama Street, a large, turreted, house designed by T. J. Collins around the turn of the century.)
 - the pair of narrow turret forms, ending in half-spheres, which frame the second and third levels on the facade.
 - the metal cornice with stone dentils beneath it and semi-circular, upright, pressed metal decorations above it.
 - the five arched windows which form a continuous band across the facade, and the four second story windows which also act as a single unit across the face of the building.

-the round louver window in the gabled roof pediment, and
and the quoins on each side of this overhanging dormered
element.

-the metal finial atop the peak of the gable roof. (This
is a spiral shell shape which is supported by four
hammered metal leafs (acanthus, perhaps) at its base.)

-the date stone in the architrave under the pediment
section.

The greenish stone, which fills the pediment in an
uncoursed rubble pattern and lies between the second and
third stories in a pecked-finished, coursed ashlar,
resembles that of the Saint Francis Catholic Church of
Staunton, designed by T. J. Collins. The stone used in the
church is identified as "Pennsylvania Green Stone" by J. J.
Johnson at the offices of T. J. Collins and Son.

The rose colored stone which makes up the rest of the
facade (the piers and lintels of the second level window
surrounds, the piers and arched window surrounds of the
third floor, the rock-faced, coursed area above the third
floor windows, the rough-finished dentils and the rest of
the more smooth-faced stone of the cornice area, the
rockfaced, rounded turret forms, the carved keystone, and
so on...) appears similar, again, to stone used on the
Saint Francis Church, identified as Indiana limestone and
as local limestone.

The storefront is not now the original stone; it is,
instead, a deep, octagonally-shaped, display window with
"glass mullions", and smooth, colored, Carrera glass panels
below and above the windows. The exterior entryway is
paved with small earthtoned tiles, and a border follows the
angles of the store windows.

4. North wall: The north (rear) elevatin is common bond brick of a
dark red-brown color, with currently soft and decaying mortar
and relatively sloppy original pointing. This wall is quite
straightforward in design, the only decoration being minimal
corbelling (two steps) at the cornice line. The windows are
segmental arches. The arches in the brick are formed of two
courses of headers laid on their sides. This wall is in only
fair condition at this time. The center of the wall is bowing
away from the building--up to a 4" bulge can be measured, and up
to 1" wide structural cracks can be found in the brickwork. The
wall was never tied into the floor structure, so the brick and
plaster have entirely pulled away from the flooring, leaving

large spaces at the baseboards in the interiors. This situation, however, means that the wall, when repaired, will only have to support its own weight.

5. Structural systems, framing: The east and west, stone, foundation walls in the basement support for joists for the first level flooring. At this level, the brick, load-bearing walls rest, carrying the other floor and roof system weight. The south facade supports its own weight, as does the northern brick wall. The first level floor system is exposed in the basement. It consists of 3 x 12" wooden joists spanning the width of the building from East to West. The joists are spaced at approximately 1'4", on center. What little of the roof system that is exposed, due to fallen plaster, shows wooden beams and joists in a complicated pattern which is occasionally reinforced by iron plates and bolts. The system makes the roof sloped to the north for drainage, but supports a flat ceiling in the third level. The other floor systems are hidden by interior finishes.
6. Chimneys: The three chimneys exhaust the oil burning stoves. They are not visible from the street or alley. Each stack has two flues, and is centered as part of the western parapet wall above the roof.
7. Openings: Southern elevation doors include one metal-framed glass door, at the main entrance, and one wooden side door with a clear glass panel.

The southern window include nine one-over-one-light double-hung sash windows, four larger ones on the second floor, and five smaller ones on the third floor. Also on the southern facade are five arched leaded and beveled glass windows with colored glass and jeweled panes. All framing and sash are wood.

Northern fenestration consists of ten four-over-four-light double-hung sash windows of wood, with solid segmental arched trim above. There are three windows on the third level (to the right), four on the second level, and three on the first (to the left). The fourth bay on the ground floor is a doorway. The fourth bay on the third floor holds the "ghost" of an earlier window--arched bricks set into the wall just above the level of the sills of the other windows. The doorway at the ground level has two doors; each door has three recessed panels. The doorway shows the change in elevation of the alley over time, as the street paving covers up the bottom of the door. It appears that there was once a transom window above this doorway, but it has been knocked out and an air conditioning unit is located there now. Over the lower three windows are wrought iron bars made up

of three horizontal strips supporting ten vertical bars (round).

8. Roof: The roof of 103 Beverley Street is essentially a flat, composition roof which slopes slightly from the south to the north. The only gutter system is located at the cornice line of the north elevation; the water runs in the gutter towards the east where the down conductor carries it into the ground, presumably into the city's storm sewer system.

To the west of the roof is a stepped parapet wall, to the east is a sheer drop to the neighboring roof. The southern edge of the roof meets the top of the cornice.

Three metal-roofed and -sheathed structures protrude from the roof plane. Two acted, at one time, as air shafts or skylights for the third floor. These are set against the western parapet wall. The third protruding structure is the gable roof behind the front facade pediment. Each of these structures has a rectangular louvered window for air circulation. At one time there was a fourth feature on the roof: a huge skylight which lit the second floor. This opening has been covered over smoothly by the composition roofing; only a slight change in the roof level shows where the skylight was once located.

Access to the roof is through a hatch located near the northeast corner of the roof.

C. Description of Interior:

1. Basement: The basement is entered via a trapdoor and permanent stairway at the north end of the ground level interior. The basement is one long, trapezoidal room with exposed joists above and a sloping floor below. The walls are coursed rubble stone from the floor to the height of the joists. The walls then step back in width to the base of the brick walls. At this level, the joists rest upon the stone, not upon the brick. Most of the length of the basement is poured concrete. At the south end, there is a 7-9" random plank floor. The flooring and concrete area do not overlap; instead, there is a patch of exposed dirt. The ceiling of the basement is the exposed flooring system of the first level. The visible sub-flooring is laid at a forty-five degree angle over the joists. The specifics of the joist system were discussed on page 9: "Structural system and framing."

At one time there was some form of access to this level from the outside. Visible in the north wall is an opening that has been bricked up. It is interesting to note that the opening lines up "perfectly" with the windows of the upper floors.

In addition to the walls, four other braces help support the ground floor. Two brick piers are located under the storefront of the ground floor, and two wooden posts appear to be located at the corners where the elevator would have been. Also, many joists are being shored up by temporary posts and beams. The cause for these was discussed on page 6, "Subsequent Owners," where the evidence of a fire in the basement was described.

2. Ground floor: The ground floor reads as one large space which has been divided by some built-in, but essentially impermanent shelving. This shelving forms a large front room, a long, narrow, storage area located under the storage area and work space. It is important to note that the shelving (apparently installed for the shoe store) was very carefully fit into the existing fabric of the store. The wall panels which meet the ceiling, for example, are scalloped at the top to follow the lines of the decorative ceiling. The original wallpaper and plaster extant behind the shelves which are built into the west wall, but it seems that the baseboard molding was removed from there. In the north and east storage areas, the plaster and baseboards both remain.

This level has 2 1/2" pine floors, and it has a pressed metal ceiling based on a two-foot module. Above the display windows to the south are storage areas, which were inaccessible for measuring.

3. Second floor: The second floor has been extensively remodeled since the building was first constructed. One can see that the existing partition system, although relatively strong, is not original because the walls are not different than the moldings on the perimeter walls, and one partition wall bisects a skylight which obviously was meant to light only one space.

Although the character of the new spaces and walls is unlike the original, and although the quality of the design was harmed by the use of inferior materials, the layout of this floor can be compared to the floor plan of the third level. They are similar because both have very large rooms to the south (front) of the building, and many smaller rooms to the rear. The biggest difference between the second and third floor plans is the intrusive nature of the stair hall on the second floor: the stair hall on the third floor is more discreet in size and location.

At the west wall, towards the northern half of this level, are some walls which enclose the elevator. Of the same tongue and groove paneling as the ceiling, and with the same elaborate

baseboards as the perimeter walls, these partitions are certainly original to the structure.

The floor of this level is 3-4" width, random laid pine flooring. Over this vinyl flooring has been laid. Geometrically patterned sheet vinyl is in one room, wallpaper-rose patterned sheet vinyl in another, and green "marbelized" vinyl tiles are found in the rest of the rooms. (Note: The wood flooring beneath is only visible where explorations have been undertaken.) There is dropped acoustical ceiling tile in the front room and the hallway, but the original, beaded, tongue and groove, dark wood ceiling has been left uncovered in three rooms, and evidence shows that the wood ceiling remains, in fairly good condition, underneath the acoustical panels as well. The exterior walls are plaster, but the partitions are built of some type of wallboard.

4. Third floor: The third level is only accessible by way of a built-in, wooden, ladder up the inside of the elevator shaft. Because it has been unused for so long, the plan and materials appear to be original. The window moldings and baseboards, for example, are the same on this floor as they are on the lower levels, but those on the third floor have never been painted.

The layout of this floor features one huge room to the south and smaller spaces to the north. The remaining flight of the original stairs in here, the elevator gears and support structure are here, and the tongue and groove walls surrounding the second level skylight are here. (It is notable that this space still exists, for both the roof and second level openings have been blocked. This space is thus entirely inaccessible.)

As important as the plan of this level are the interior finishes which remain. All rooms on the third level have heart pine floors of random planked 3 and 3 1/2" widths. The walls and ceilings are of plaster, much of which has lost its key and crashed to the floor. In addition to original, unpainted trim, these rooms wear what appears to be original wallpaper. In two rooms, the northwest room and the south room, there is a molding strip approximately 1 1/2" x 0" from the ceiling. In the other rooms, there is border-print wallpaper. The primary wallcovering is a deep brown solid paper. This is found on all the lower walls except those in the northwest room, which has a lightly spigged and bouqueted print now almost faded away.

5. Interior trim: All interior trim is based on traditional symmetrically molded lengths of pine; originally darkly stained, the second and ground floor trim is now painted white. Frames

around doors and windows are built of the symmetrical molding sandwiched between a pair of oppositely curving cyma moldings. Sill supports consist of the symmetrical molding, a cyma recta molding below, and an additional curved molding applied to the face of the base molding and under the sill. The baseboards have a different, wider, symmetrical molding used with various forms to bring its height to above nine inches. The small (approximately 1" radius) molding strip near the ceiling on the third level appears to be plastered wood. The plaster is applied to a quarter-round in a delicate floral pattern. All door and window frames are topped by rondel blocks in the corners.

Features of note include:

- The proportions of the interior doorways. The doors are topped by square transom windows which bring the height of the doorways to an impressive and elegant design.
 - Two doors on the third floor have small hinged peepholes built into their paneling.
 - Four extremely tall and slender windows are located around a small airshaft (or skylight) in the elevator hall.
 - The sill under the five south windows on the third floor share a common sill, although they have separated frames.
 - The pine paneling between the double-hung windows and the leaded glass windows on the third level have raised, shaped panels and a turned circular block in the center.
 - The flight of stairs in the northeast corner of the third floor has many interesting details. Turned balusters, ornamental brackets, a cyma recta curve under the nosing, and a newel post based on the same symmetrically molded shape of the window frames and sills. The newel post ends in a rounded top, turned from a post which is square.
6. Mechanical equipment: Heating systems include oil burning stoves on the second and third floors, and include a forced air system for the first floor, located in the basement. The air ducts for the first level have been hidden behind the fascias of the shelving, but the ducting and supports are visible from the rear.

The first floor lighting consists of florescent lights in the main front and rear spaces and some old, hanging, incandescent lights in the corridor space to the East. The second floor is

also electrified, with ceiling fixtures in the south room, and center room, and florescent fixtures in the hall and rear rooms. The third floor was probably not electrified. On the third level, however, are gas jets with geometrical hardware.

Plumbing stacks follow the northeast corner of the building traditionally. (The apparently original bathroom on the third level is in this corner.) There is also an unfurred set of pipes feeding the second level bathrooms in the center of the east wall.

The elevator is an old hand-operated freight elevator. It was built and installed by The Warner Elevator Manufacturing Company, Cincinnati, Ohio. Unfortunately, it only has its top gears, as the base was blocked to install a new first floor ceiling. The cabeling and platform itself are still in the building, however.

PART III. SOURCES OF INFORMATION

- A. Original Architectural Drawings: There are no original architectural drawings available.
- B. Photographic Sources: All the following views are from sources available at Historic Staunton Foundation, Box 2534, 216 East Frederick Street, Staunton, Virginia 24401.

1896 Daily News Illustrated Edition Staunton, VA.,
 July, 1896, Vol. 5, No. 1534.

- 1. On the cover of this newspaper is an obviously inaccurate drawing of the Putnam Organ Works and its neighbors.
- 2. On page 6 of this edition, however, is what appears to be an excellent etching of the facade of the Putnam Store, but the drawing also shows a side facade which never existed, and two tall chimney stacks belching smoke in the rear.

ca.1900 the SHENANDOAH VALLEY: a pictorial history, edited by Ron
 Steffy, B.O.O.S.T. Publishing Co., Staunton, Va., 1980.

View of "Main Street" looking East. Shows the top of the Putnam Organ Works Store very clearly, but a neighbor's awning obscures all but the very top of the ground floor arch.

1901 STAUNTON IN 1901, The Levytype Company, Chicago, Ill.

1. There is a view in this publication of the store building, but it is not clear.
2. There is, however, an excellent sketch of the organ factory complex east of town.

1906 Staunton Dispatch and News Historical Edition, "Staunton: The Queen City: 1761-1906, Jan., 1906. Edited and compiled by Albert E. Walker. Augusta Printing Corporation, Staunton, Va.

A view of the upper stories is visible in this faded and dark photo of West Beverley Street looking East "...during Carnival." (Page 5)

2. "The Great Putnam Organ Works" are shown in a drawing on page 20 of this publication, and there is also a promotional drawing of a Putnam organ.

ca.1913 Come to Staunton: The Queen City of the Old Dominion, circa 1913.

1. Page 2 shows a "Bird's eye view of (the) Business Section" of Staunton, including the top story and pediment of 103 Beverly Street.
2. Page 40 has an impressive photo of the organ factory and its railroad sidings.

1976 The Staunton Leader Area Bicentennial Edition, July 2, 1976, Augusta, Staunton, Waynesboro.

This newspaper has a photograph of Beverley Street, including the Putnam Building, but it is not helpful or clear.

Historic Staunton Foundation also keeps a complete set of current "before and after" photos of all renovation projects in Staunton, including 103 West Beverley Street. These photographic records include both color slides and black and white prints.

- C. Interviews: The people with whom I discussed the history of the Putnam Organ Works Store, Spring, 1983, include, alphabetically:

Frazier, K. O., Former Director of Historic Staunton Foundation.

Johnson, J. J., Principal Architect, T. J. Collins and Son.

Little, W. W., President of Worthington Holding Company. (Owner
of 103 West Beverley Street)

McCue, E. B., Associate Director and Historian, Historic
Staunton Foundation.

Roller, D., Architect, T. J. Collins and Son.

D. Bibliography:

1. Primary and unpublished sources:

Deed Books, Land Books, Will Books, City of Staunton Clerk's
Office of the Circuit Court, 1893-1983.

Frazier, William Tyler; T. J. Collins, Fine arts Master of
Architectural History, 1976.

Historic Staunton Foundation Architectural Inventory Sheet.

National Register Nomination, Beverley Historic District.

2. Secondary and published sources:

Come to Staunton: The Queen City of the Old Dominion, circa
1913, publisher unknown.

Daily News Illustrated Edition Staunton, Va.,
July, 1896, Vol. 5 No 1534.

Sanborn Insurance Maps, The Sanborn Company, New York, NY, 1891,
1894, 1899, 1904, 1909, 1914, 1921, 1929 and pasteovers
until 1966. (Available at Historic Staunton Foundation)

Staunton City Directories, most years from 1940 to 1983,
publisher unknown. (Available in the basement of the
Clerk's Office, City Hall, Staunton.)

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E. Likely Sources Not Yet Investigated:

Further information of A. M. Valz could perhaps be found by contacting one of the people in Staunton who does family histories. Also, the files at T. J. Collins could reap more information if it became necessary to learn more.

I did not investigate each Land Book value for the Putnam property. Perhaps the exact dates of alterations could be ascertained after spending more time studying the tax records.

The city would have information on the city-owned awning and its date on the fire in the basement.

The Elks Club Organization in town would surely be able to shed some light on many aspects of the use of the building for their purposes in the late 1950's and early 1960's.

Catalogs from the Warner Elevator Manufacturing Company, if available, could help reconstruct the design of the original elevator at the Putnam Organ Works Store.

PROJECT INFORMATION

These records are part of a project undertaken by the School of Architecture of the University of Virginia under the direction of K. Edward Lay, Professor of Architecture. The records were prepared during the Spring semester, 1983, by Leslie A. G. Dill, Graduate Student in Architecture. The documentation was donated to the Historic American Buildings Survey. It was not produced under HABS supervision, nor edited by members of the HABS staff.